

The characteristic quality of English life is continuity. If there is revolution to be made in England it is done slowly as if the nation was feeling its way & as not altogether to lose the ~~few~~ good qualities of the old state of things when taking up with the new. This was conspicuously the case with the revolution in music which came upon the world ~~conspicuously~~ <sup>so decisively</sup> at the beginning of the seventeenth century; as illustrated by the attempts at secular dramatic music made in Italy by Peri and Caccini and Monteverdi and Cavalli, and in France soon afterwards by Cambert and Lully. England was affected by these changes but it took them on slowly. Many of the finest things achieved by the English composers of the old polyphonic style came about after the revolution had begun in Italy. William Byrd one of our finest <sup>of the old style</sup> composers lived and worked till 1623 — Our greatest Madrigal Composer <sup>Willy</sup> lived till 1638 <sup>strongest and</sup> Orlando Gibbons one of the most characteristic composers we







we had lived till 1625, and John Bull till 1628 -



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But there were premonitions of ~~change~~ change in the air, and  
solo songs with lute and other accompaniment began to displace the  
Madrigals which had been the delight of Musical households,  
and people began to write instrumental Music in the shape of  
so called 'ayres' and dance <sup>and dancing as they called them</sup> tunes - and most suggestive of  
all the country people developed a great taste for Masques,  
which were the counterpart of the ~~Masques~~ <sup>in France</sup> Mascauades of  
which I have told you a good deal. Masques had been  
popular at Court for many generations. We hear of them  
in Henry VIII's, and in Elizabeth's reign. The ~~Stuarts~~  
the public led by the court people were very fond of the drama, and the Stuarts especially  
were always very ~~fond~~ fond of theatricals and encouraged  
the stage - and the effect was great in all directions.  
It produced a vast number of the greatest dramatists  
this country ever had, such as Shakespeare, and Ben  
Jonson, and Beaumont, ~~and~~ Fletcher, and Marston and  
Webster and Ford - And many of these wrote Masques.  
Shakespeare's 'As you like it' is in the form of a Masque.  
Ben Jonson wrote the Masque of Volpone in 1605, and  
the second in 1621. - (and the Virgin of Delight in



Henry Lawes must have been born  
just at the end of 1695

Dr. James did the  
demonstration



In these masques our composers tried their hands at recitation  
 after the manner of Italian, and at little songs. The  
 most famous of these masques was Mittas' Comus, which was  
 performed at Lincoln Castle in 1634, with music by Henry  
 Lawes, who was looked upon as England's foremost song writer.  
 We hear of lots of masques being performed at the Court of  
 Charles I. There was the "Triumph of Love" at the  
 Duke of York's Palace in Whitehall in 1635 - the music  
 being by Henry and William Lawes - "The King and Queen's  
entertainment" was performed at Richmond in 1636, which is  
 interesting as the first public appearance <sup>as a dancer</sup> of Prince Charles <sup>aged 8</sup>  
 afterwards familiarly known as Charles II. In 1637 "Antonia"  
"triumphs" was performed at Whitehall - we hear of Queen  
 Anne Maria <sup>and the ladies of the court</sup> taking part in the "Luminaria" & the  
"Destruction of Iphis", in 1638 the Queen & court ladies <sup>again</sup> took  
 part in "the Temple of Love", and in 1639 we hear of  
"Salmiscola Spolia" - and this may be deemed to close  
 up to a crisis in the King's difficulties. For in 1642 Charles  
 engaged his standard at Nottingham, and the battle of  
 Edgehill was fought - and from then onwards there was not



Oliver Cromwell is said to have instituted State Concerts.

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One of the reasons for the impulse in the direction of Secular Music was that ~~the~~ denominational questions were so prominent in the Civil war. The Puritan feeling which impelled men to fight against the sacristation of the Church which Charles favoured was among other things unfavourable to elaborate Church Music. They suspected everything which seemed to savour of the practices



much disposition or opportunity for Invention and Music; and  
in 1649 the King himself came to an end in front of the Banqueting  
Hall at Whitehall.

English composition did not take on the new style of Music at all  
early. Their attempts at imitation and song were strangely  
clumsy and the output during Charles reign apart from  
Masques was very small. Of publications there were not so much  
as an average of one a year. ~~It was a sort of uneasy~~  
~~transition period~~ and very few even of them represented the  
new departures. In 1638 one East published pieces for Viola,  
and in 1648 Henry and William Lawes published some "Chore  
psalms" which included lots of solo music. When things  
settled down after the civil war and Cromwell took the

helm Music began to be much more alive; and it is  
important to note that <sup>public taste and composers</sup> ~~these~~ activities were projected in the  
direction of secular Music and instrumental music.  
In 1650 the very year after Charles' death the collection of tunes  
known as the English dancing Master came out, in 1651  
the Musical Banquet, in 1652 Playford's Choric ayres and  
Dialogues, and a book of new lessons for the Cythara; and



of the Roman Church. - The antagonism <sup>to</sup> and suspicion  
of that Church ~~which~~ <sup>which</sup> endangered the national liberties  
was simmering on all the while since the days of  
Elizabeth, through James and Charles' reigns.

And when that side of the nation won the round  
against Charles and took in hand the ordering of  
Even as early as 1641

~~many things~~ The House of Lords appointed a Committee

to consider the ordering of service in Churches. and  
they reported adversely on Church Music - and

then the Puritan soldiery took it in hand to enforce  
the decision and set to work to destroy Organ

and collections of Church Music. They seemed to

them to savour of Romanism. Choirs and

Church establishments were broken up, and

~~for a time~~ the fine old traditions were abolished.

And ~~when~~ when Church Music revived in Charles II time

it came back in quite a new guise, with a good

deal of the flavour of the secular theatricality about it.

And ~~meanwhile~~ the English composers who would have

written Church Music had to

divert their

energies into

secular channels.

must  
also

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Disorder

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in

Germany.

Harmon-

school

6. 1612

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discharge

1645.

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in 1653 Laver, Choric Ayres and Dialogues - a la and  
so it went on. (In 1656 a land mark was Locke's little  
Consort, and another important landmark in 1659 was  
Symphonie Divisee Violist.) The composer whose works  
belonged most essentially to the time of the Commonwealth was the same  
Henry Laver, who was born in Devonshire in 1695 - he became  
a Gentleman of the Chapel Royal in 1626, and wrote Music  
to several Masques in Charles's reign, the most notable being the  
Music to Comus, as before mentioned. His reputation was mainly  
founded on his little songs - such several sets of which came  
out in the Commonwealth time. It was Henry Laver for the  
most part my clergyman - When Charles II arrived he was  
restored to his Court appointments, ~~but he only~~ ~~survived~~ and was  
entrusted with the duty of providing the Anthem for the King's  
Coronation, which he made to the words 'I adore thy priest'. But  
he only survived the King's return by two years, and died  
in 1662.

Matthew Locke was a much more capable and inventive  
Composer. He was born in Exeter about 1630, and was a  
Chorister in the Cathedral there from 1638 to 1641. The circumstances



William Lawes p 20<sup>a</sup>  
 Elder brother of Henry. pupil of Cipriano.  
 not known when born probably about 1585.  
 In Winchester choir. left 1602. Counterpoint of Chapel Royal  
 David the Cavalier joins & was killed at Philomel. The Venus & Adonis.  
 Sir J. Chester 1645

Take Cupid & Death p 31

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Then take the Song of Rhodes - p 32

Philomela and Progne  
 daughter of Pandion King of Attica.  
 Progne married Demus King of the Thracians  
 and had a son Itys. Demus preferred Philomela  
 and persuaded her Progne was dead, &  
 named her Itys and serving him up for dinner to Demus.  
 by killing Demus pursued the sisters to kill them & they  
 brought the Gods to turn them into birds.  
 Philomela became a nightingale  
 & went to Itys.

The extraordinary interest which was  
 taken in music during the Commonwealth  
 The eloquent dialogues, the truths  
 dance tunes, dances and the  
 music & so called songs.

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Mr Powell not born till 1658.

Luigi, career as an Opera composer had not begun -

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of his coming to London are not known; but he must have become well known there before 1653; as in that year he provided the music for Shirley's masque of Cupid and Death which was performed at the Military Ground in Leicester Fields before the Portuguese Ambassador. It exists in MS at the British Museum and as my chimney and infantile affair it is altogether.

There seems to have been a wave of ardour for instrumental music here during the Commonwealth. Composers were trying their hands at it eagerly - and most of their experiments were of the crudest description. The ~~most~~ forms which they favoured most were 'Fancies' and Suites. The former were peculiarly and specially characteristic of the period. The ~~most~~ composer who won most respect in connection with them was one John Jenkins, who was born at Maidstone in 1592 and lived till 1678. See p 23.



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